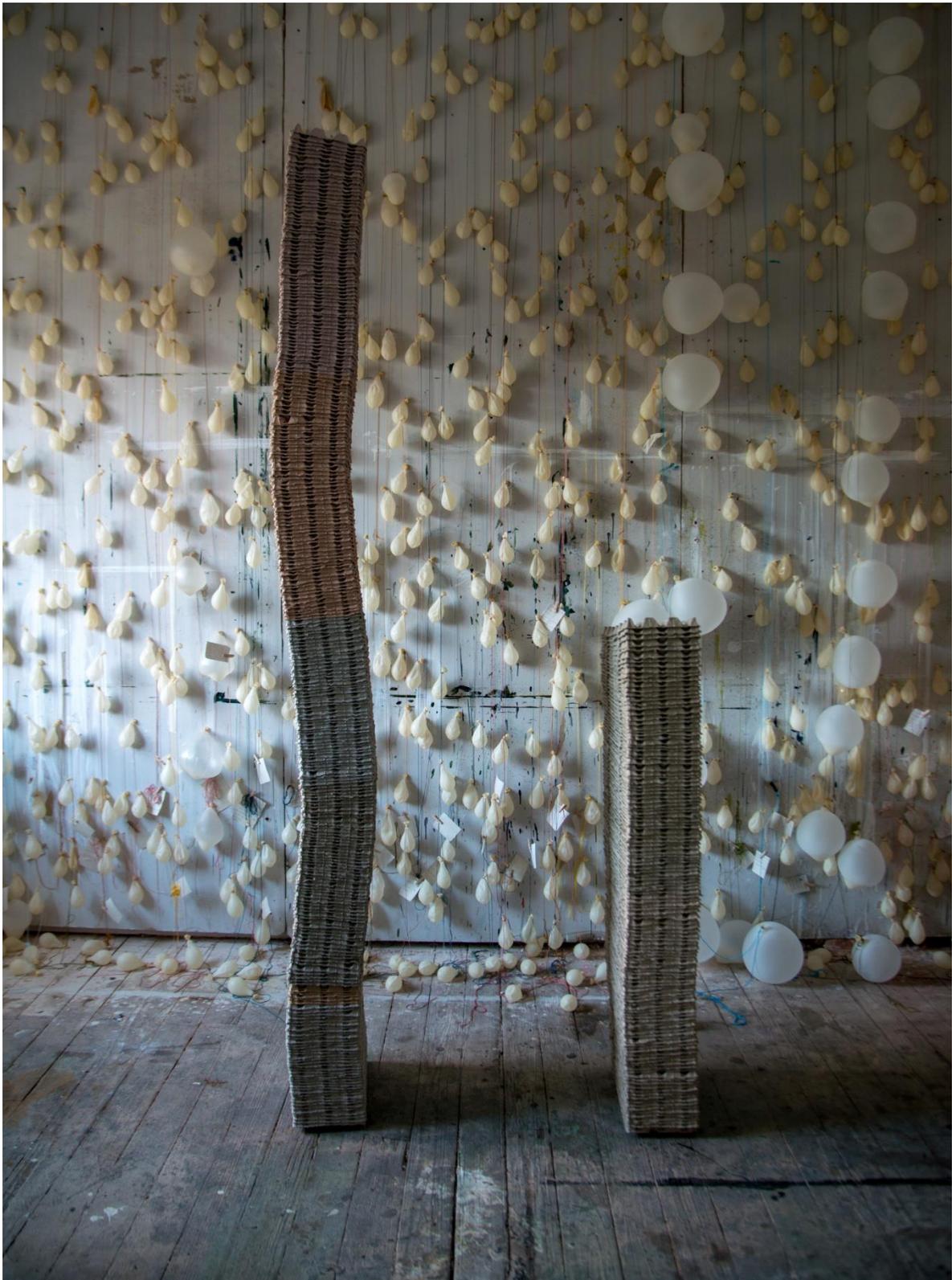


A DEEPER KIND OF NOTHING



AN EXHIBITION BY **CATHY ABRAHAM**
3 NOV - 12 JAN

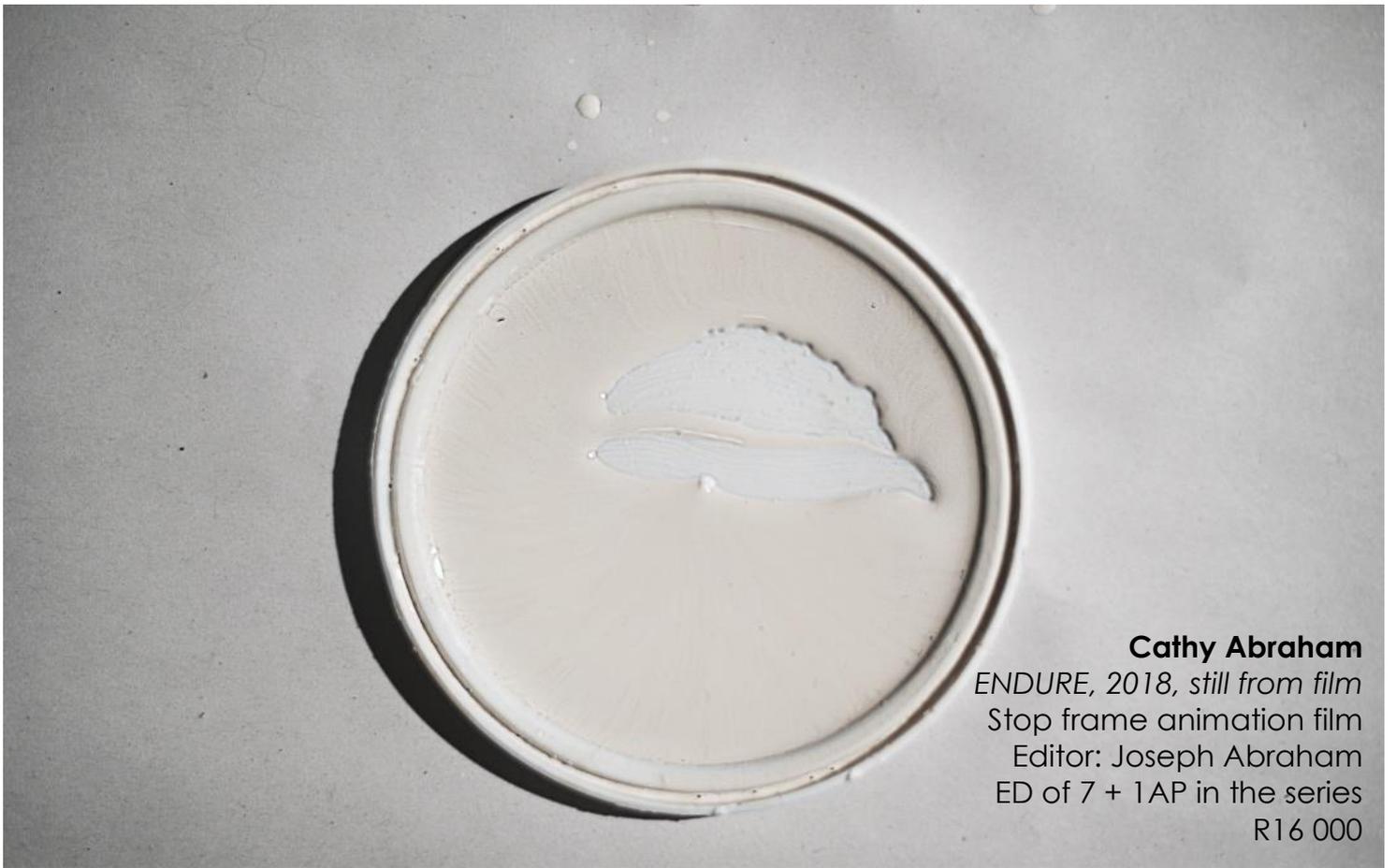


Cathy Abraham

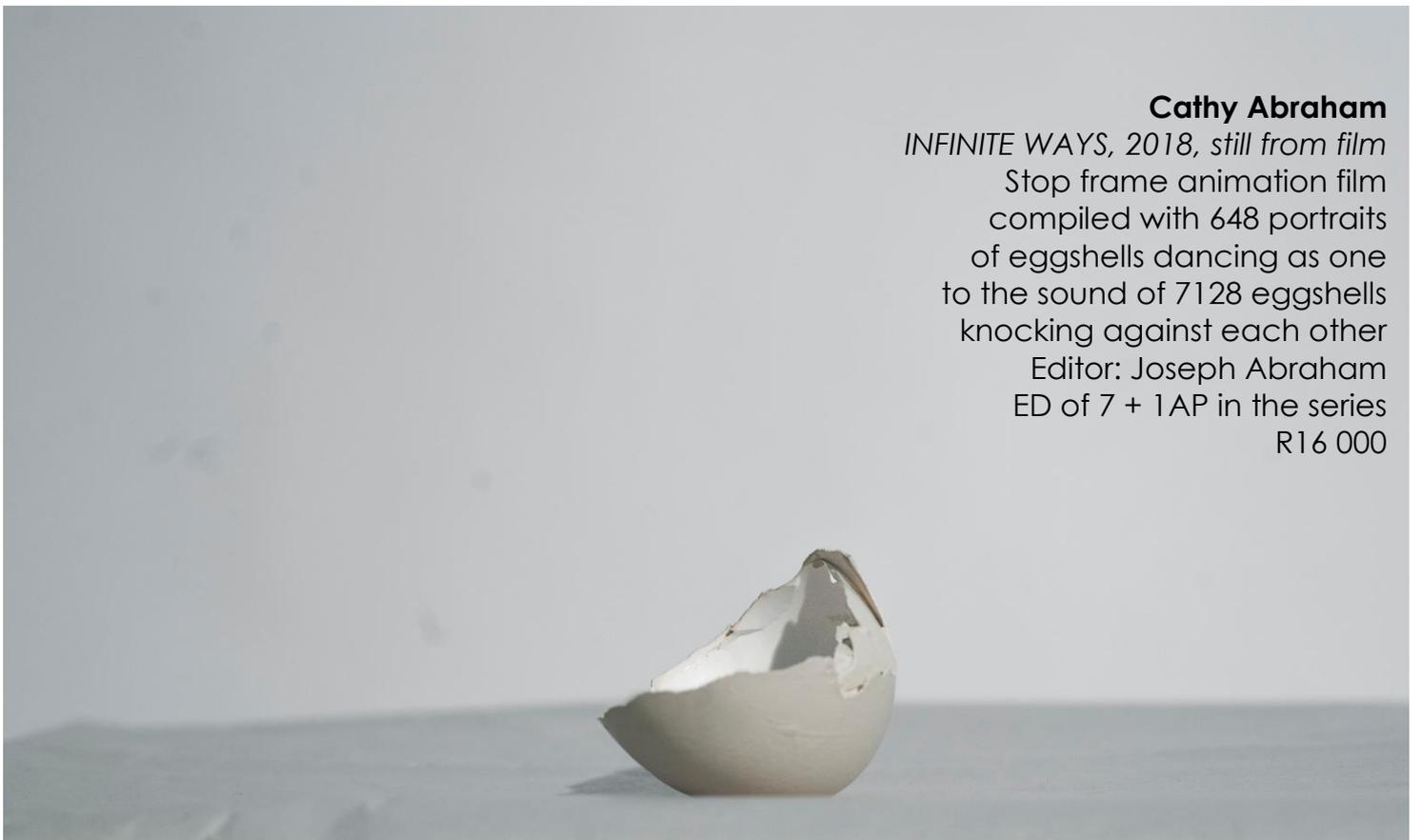
ONGOING, 2019

mixed media and ongoing performance

visitors are welcome to join the artist every Sunday from 11:00 am for the performance,
please enquire with the gallery manager for more details



Cathy Abraham
ENDURE, 2018, still from film
Stop frame animation film
Editor: Joseph Abraham
ED of 7 + 1AP in the series
R16 000



Cathy Abraham
INFINITE WAYS, 2018, still from film
Stop frame animation film
compiled with 648 portraits
of eggshells dancing as one
to the sound of 7128 eggshells
knocking against each other
Editor: Joseph Abraham
ED of 7 + 1AP in the series
R16 000



Cathy Abraham

PSYCHOSOMATIC I – XIII, 2018

Bronze

ED of 8 + 1AP in the series
individual pieces each approx 4.5 x 9 x 4.5cm

R9 000 (each) or R108 000 (set of 13)



Cathy Abraham

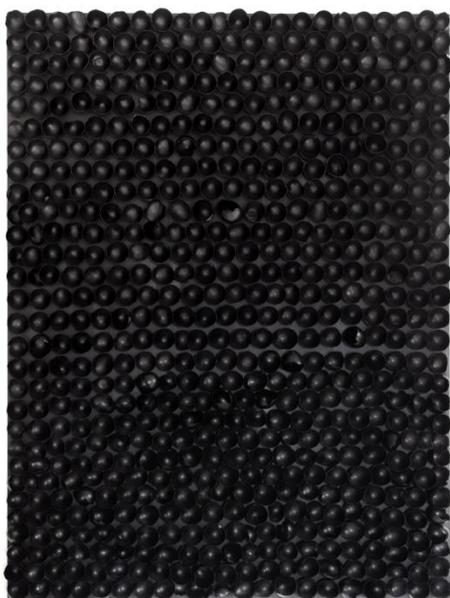
BATCH 5: CONVERSESSIONS, 2018 (sic)

Handmade book: compiled with 257 000 words shared between 18 people

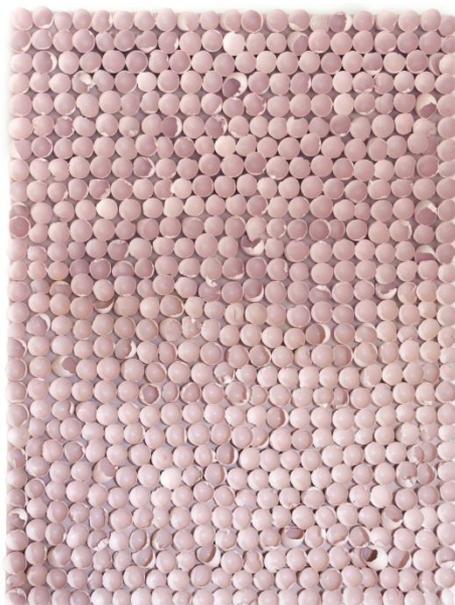
Bound hard cover with raw Belgian Linen

ED of 8 + 1AP in the series

R8 000



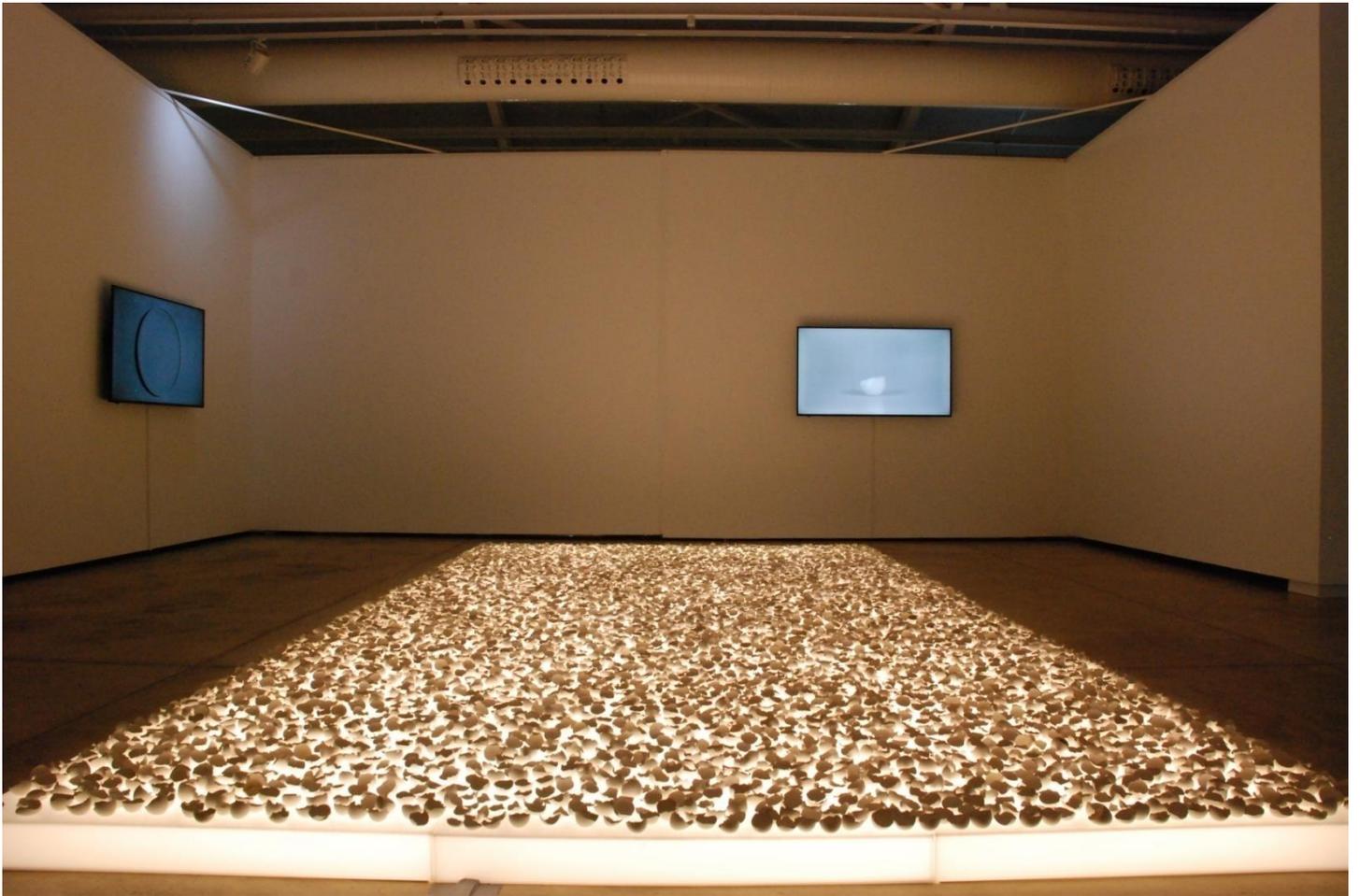
Cathy Abraham
BREATH, 2019
613 black painted
 eggshells on board
 120cm x 90cm
 R27 000



Cathy Abraham
NOTHING, 2019
613 pink painted
 eggshells on board
 120cm x 90cm
 R27 000



Cathy Abraham
BONE, 2019
613 bone painted
 eggshells on board
 120cm x 90cm
 R27 000



Cathy Abraham
IMMANENCE, 2013 – 2018, installation view
eggshells, household paint,
perspex light boxes
6m x 3m
R360 000



Cathy Abraham

MEMORIAL, 2019, Installation view

eggshells, acrylic and steel. Steel floor designed in collaboration with Mark Thomas.
6m x 3m

The proceeds of this sale will be donated by the Artist and Gallery at Glen Carlou to
Rape Crisis Cape Town

R180 000

Cathy Abraham

VESTIGE, 2019
(top left)
mixed media on
newsprint, framed
165cm x 90cm
R11 000

Cathy Abraham

RESIDUE, 2019
(top right)
mixed media on
newsprint, framed
165cm x 90cm
R11 000



Cathy Abraham
TRACE, 2019
(bottom left)
mixed media on
newsprint framed
165cm x 90cm
R11 000

Cathy Abraham
ECHO, 2019
(bottom right)
mixed media on
newsprint, framed
165cm x 90cm
R11 000

Cathy Abraham

DRAWING BREATH,
2017 - 2018
Installation view

mixed media installation:
six panels found drywall,
latex balloons, exhales,
threads & pins

R 90 000



Detail images



A Deeper Kind of Nothing

Artist statement

'Nothing' is frequently associated with insignificance. According to the Oxford English Dictionary, to reduce to nothing is to consider or treat as worthless or unimportant. My interests lie in the power of what is deemed as this kind of nothing.

As a child, I was told that my struggle with breath, with asthma, was nothing but psychosomatic. This was a version of 'nothing' that held within it the power to be life-threatening. This dismissal led me to dismiss other major events in my life as nothing too. Events that left traces and residue that have informed who I am as a person and who I am as an artist. From the psychological feeling of 'walking on eggshells', a familiar one from most of my life, I began collecting the eggshells we used at home in 2013.

Discarded eggshells and exhaled breaths are traces of the everyday that are typically overlooked. The dispensability inherent in both provides a basis from which to express real and imagined subjugation experience by 'the good child', 'the good wife' and 'the good mother'. Furthermore, here they stand as a metaphor for violence and trauma including the silencing that has become normalised for victims of all kinds of abuse. Sometimes this silencing is a way to refuse the trauma and sometimes it is born from fear of further shaming and labelling. Either way, the power of dismissal through silencing is immense and everlasting.

The process of painting eggshells as a daily repetitive practice resulted in a body of reformed eggshells that represents itself as well as the multitude of deeper meanings that were at its' core.

My intention with this work is not to focus on my story, but to seek ways to connect with others through a shared humanity. My project unfolds as both an arising from the social engagement engendered by the intimate conversations that are shared; and the accumulating mass of painted eggshells.

As physicist Lawrence Krauss asserts, 'nothing is every bit as physical as something'. This body of work shows that while an egg is one shape, it has infinite ways of breaking resulting in infinite new shapes and mirroring one humanity with infinite ways of experiencing trauma.

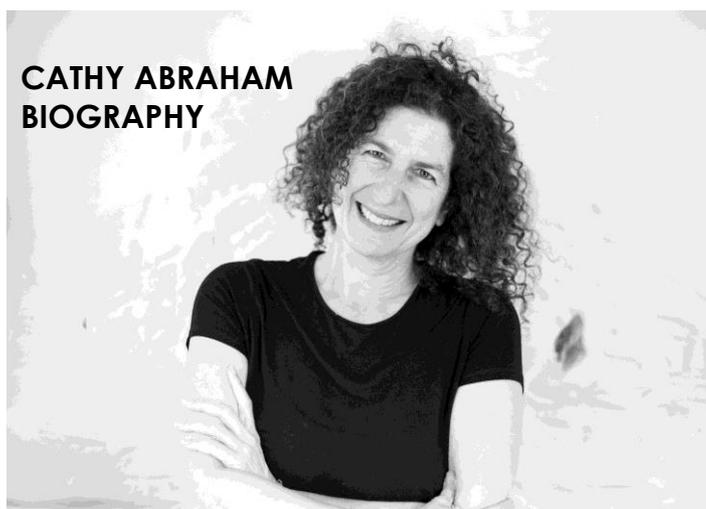
In *Immanence*, the eggshells were all those I had collected from my home (2013 – 2018), inspired by the psychological feeling of 'walking on eggshells'. The process of the painting of them was mostly a solitary act of endurance and resilience.

In response to the humanitarian crisis involving Gender Based Violence that has resulted in so many of our women raped and murdered in Cape Town, I felt compelled to create a work using eggshells to serve as a monument. Titled *Memorial*, comprising more than 8000 painted eggshells placed on a raised galvanized steel floor, this monument pays tribute to all those who have not only experienced irrevocable trauma but also those who have lost their lives because of gender based violence. The black painted eggshells reflect light in orbs of gold and silver representing the beautiful souls who have been taken from us.

For *Memorial*, I gathered broken eggshells amassed for me by homes and businesses in Cape Town, namely The Noordhoek Foodbarn Deli; Cooked at the Watershed and the Rhino Africa Café team. Every few days I collected the eggshells, washed and dried them; then counted and sorted them at my studio. A process which stimulated a wider community of people to be in the conversation in a committed, passionate way. For this unveiling, I invite the public to place eggshells on the monument and paint with me. I am continuing to paint eggshells black as this humanitarian crisis, is ongoing.

Memorial is my act of service to GBV, the proceeds of which will be donated to Rape Crisis Cape Town. I am grateful to all those who have come forward to help either by collecting eggshells or painting with me, a collective act which revealed the true power of community. The architect Mark Thomas, notable for his design of *the Boomslang* at Kirstenbosch National Botanical gardens, has collaborated on the specific design of the 6 x 3m plinth for this monument.

While *Immanence* speaks of the potential that lies in what is ordinarily discarded and considered to be insignificant, *Memorial* exposes the magnitude of the effect of the violence so endemic in our society. I have titled this piece, *Memorial*, pointing to monuments that honour fallen soldiers in battles of liberation or genocide. As women today, it seems we are like those soldiers, gunned down in battle yet the battlefield is our home and our streets, and the guns are the hands and bodies of our men.



Cathy Abraham was born in 1968 Cape Town, South Africa where she continues to live and work. She specialized in process-based art at the University of Cape Town's Michaelis School of Fine Arts. Abraham's creative work brings together seemingly disparate entities through participation and a ritual based practice. She uses mediums that reflect the subject matter which include film, mixed media, installation and participation as well as painting and sculpture. She completed her Master's in Fine Art in 2018 with the project titled *A Deeper Kind of Nothing* for which she obtained a distinction.

Abraham's first solo show, *Naked*, was in 2008 at the Joao Ferreira Gallery in Cape Town. She has participated in many group and solo shows since then, most notable being at the South African Jewish Museum in Cape Town in 2013. This solo exhibition was titled *Undying Entanglement* was multi-dimensional comprising installation, film and works on paper.

Abraham works systematically to unlock surface meaning in the search for a deeper understanding of the purpose of the everyday. Constantly questioning the lines between reality, fantasy and illusion compared with existence and death, she uses materials in different and sometimes playful ways.

She believes in links between art and science, spiritual practice and reincarnation and searches for ways to shift perspective, challenging notions of time and space, expectation and reality, collapsing past, present and future.